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ORIGINAL STUDY OF QUEEN VICTORIA
BY THOMAS SULLY

EXAMPLES OF THOMAS SULLY'S
WORK

At a meeting of the Board of Trustees held November 9th, the bequest of the late Francis Thomas Sully Darley, of Philadelphia, was accepted. This bequest, of peculiar value, consists of five pictures by Thomas Sully, the grandfather of the donor, and one painting attributed to Van Dyck, all exhibited temporarily in the Room of Recent Accessions. The Sullys, a study of Queen Victoria from life and portraits of members of his immediate family, have from their intimate personal character passed directly from the artist himself to the hands of his descendants. Besides the head of Victoria, the bequest includes a beautiful portrait of Mrs. Sully; a portrait of Rosalie, one of the painter's daughters, as an art student; a group of Mrs. Jane Darley and her son Francis (who is none other than the donor of these pictures); and a painting showing a baby asleep, who appears to be the same child at an early age.

In addition to his descent from Sully, Mr. Darley had another connection with the history of American art in that his father's brother was Felix O. C. Darley, the illustrator, five of whose drawings, the gift of W. A. White, have been received lately and are exhibited simultaneously with the Sullys bequeathed by Mrs. Darley.

The life of Thomas Sully is recounted in Dunlap's delightful chronicle, *The History of the Rise and Progress of the Arts of Design in the United States*. The painter was born in England in 1783, the son of Matthew and Sarah Chester Sully, both actors, who came to this country with their children in 1792, settling in Charleston, South Carolina, where Thomas went to school and later entered an insurance office. Having no vocation for the insurance business, he was apprenticed to his brother-in-law, M. Belzons, a French gentleman who painted miniatures. Quarreling with M. Belzons, who seems to have had a quick temper, Thomas left this position and joined his brother Lawrence, who was also a miniature painter, in Richmond, Virginia. Lawrence Sully died in 1803, leaving his

widow and four young daughters unprovided for. Their care was assumed by Thomas. It was evidently no unpleasant task, as in 1805 he and Mrs. Sully were married. Her maiden name was Sarah Annis. She was thirteen years his senior; the charm of her personality may be divined from her portrait painted twenty-seven years later, showing her still beautiful at the age of sixty-two.

Thomas Sully had already given up his miniatures for the practice of oil painting, and was well launched in portraiture when soon after his marriage he moved to New York, where he emulated the style of Trumbull. After various voyages he settled in 1808 in Philadelphia, at that time the capital of the United States. A year and a half later he went to England, where he studied under the direction of Benjamin West. After a year's training under this artist, he returned to Philadelphia, soon winning the position of its most prominent portrait painter. He lived in that city until the end of his life except for travels to various parts of this country and two visits to England, one in 1809-10, the other in 1837-38. His death took place in 1872 in the ninetieth year of his age and he worked almost to the last.

Sully, like Sir Joshua Reynolds, kept a diary or Register, as he called it, of his work, entering the names of his sitters, and the dates of beginning and ending of his pictures, together with the valuations which he placed on them. The first entry is "May 10, 1801. Began miniature of Chester Sully [the artist's brother] in Norfolk, Virginia, being my first attempt from life, for Mary Lee." His last entry is "January 26, 1872. Copy of Michael Angelo's from a print." Between these dates he recorded 2,520 pictures the valuation of which amounted to \$246,744.

At the death of the painter this interesting document passed into the possession of his daughter Blanche Sully and is now preserved in the Historical Society of Pennsylvania. It has been published in a rearranged form, grouped alphabetically according to the sitters' names by Charles Henry Hart, who has added an introduction and valuable notes. It is by means of this



MOTHER AND SON
BY THOMAS SULLY

edition that our pictures have been identified with the artist's entries, with the exception of one work, *The Rosebud*, the portrait, probably, of Francis Darley as a baby, referred to above, which is seemingly not mentioned in it.

Descriptions of the pictures follow.

Original Study of Queen Victoria. During the artist's lifetime this picture hung on the walls of the painting room in his house on Fifth Street between Chestnut and Market Streets in Philadelphia. It was the first portrait of the Queen after her coronation and is inscribed: T S London May 15 1838 My original study of the queen of England Victoria 1st Painted from life Buckingham House.

The head vignettied on the bare canvas is the only part finished. She wears a diamond crown, diamond earrings and necklace, and below are sketches in detail of jewels and ornaments which were utilized in the replicas made from the study. These replicas are six in number, one half-length engraved by Wagstaff, which is in the Wallace Collection in London and two whole-lengths, one painted in 1839, owned by the St. George's Society, Philadelphia, another, painted in 1838, which was given to the St. Andrew's Society of Charleston, South Carolina, and three others mentioned in the Register but the whereabouts of which are not known. Our work is number 1,749 in Hart's edition of the Register.

The Portrait of the Artist's Wife. She was born in 1770 in Annapolis and died in 1867 in Philadelphia. As has been told above, she first married Lawrence Sully. After his death she became the wife of Thomas Sully in 1805. The picture is signed with the usual cipher, T and S joined together, and dated 1832. The picture is one of Sully's marked successes. The head is very attractive and the handling most brilliant, reminding one in this direction of the work of John Sargent. This painting is number 1,931 in Hart's arrangement of the Register.

Mother and Son. The lady is the

painter's daughter Jane Sully Darley, the wife of William H. W. Darley, the brother of F. O. C. Darley, the illustrator. The child is Francis Thomas Sully Darley, her son, the one who has bequeathed the pictures to us. The work was painted in 1840 and is signed T. S. It is number 409 in the Register. Mrs. Darley, seated in profile, leans her elbow on a low stone wall by the seashore and supports her chin in her hand. She is an attractive lady with curls hanging over her cheek and wears a purplish bodice and white silk skirt and white shoes. The boy who leans against her has a green frock open at the neck, long brownish trousers, and red shoes. A spaniel is at his feet. There is a very pretty bit of landscape—a beach with breaking waves rather low on the canvas, leaving a wide stretch of sky for the chief part of the background.

The Artist's Daughter Rosalie Sully, also called *The Fair Student*. The picture is number 1,631 in the Register. It represents a young girl resting her crossed hands on a portfolio and looking out from beneath a large eye shade which casts a shadow over her eyes. She has long curls hanging over her shoulders.

A Sleeping Child. This work has been engraved, with the title of *The Rosebud*. The baby is lying in his crib half covered with a yellow coverlet. A red curtain forms the background. A half-opened rose lying on the pillow beside the baby's head gives the obvious excuse for the title of the engraving. There is the usual cipher signature and the date 1841.

In addition to these five valuable Sullys,¹ Mr. Darley's bequest comprises an autograph of Queen Victoria, which was given to Sully at the time of the painting of her portrait, and a *Portrait of a Cavalier* attributed to Van Dyck—a picture which was bought by Rembrandt Peale in Paris in 1807 and passed into the possession of Thomas Sully by exchange. B. B.

¹With the accession of these pictures the Museum now owns ten examples of Sully's work.



PORTRAIT OF THE ARTIST'S WIFE
BY THOMAS SULLY

MODERN PAINTINGS IN THE
ALTMAN BEQUEST

THE modern pictures bequeathed to the Museum by Benjamin Altman are on view to the public with the appearance of this number of the BULLETIN. These modern works are not subject to the same conditions as

these is the Ferryman (C81-5), painted about 1865, according to Moreau Nelaton's catalogue in Robaut's Corot. It shows a river bank with a large tree which overhangs a rowboat from which two peasant women are landing, while the ferryman in the stern holds the boat in place with his oar. It is similar in type to the River Scene (C81-3) hanging in this same gallery, a



THE FERRYMAN
BY JEAN BAPTISTE CAMILLE COROT

govern the exhibition of the Altman Collection, as by the terms of the will these paintings may be placed in the regular picture galleries to which they appropriately belong. Consequently the French works are found in Gallery 21 and the three paintings by Mauve in Gallery 19.

Of the French pictures the three Corots are the most noteworthy. They are all landscapes of his late time, of the type most popular with American collectors, and show more or less prominently the artist's unfailing characteristics. The earliest of

painting dating from about the same time. The second is the Souvenir of Normandy (C81-4). This has a marshy foreground where a woman is gathering flowers and pollard willows are growing. Beyond the trees is a point of land with low buildings stretching out into the river. The Road of the Trees or L'Allée des Arbres (C81-6) was painted in the early seventies and is mentioned in Moreau Nelaton's catalogue. It is the most vigorous of the three and has unusual depth and solidity. There are passing figures on the road, which is bor-

dered by trees the soft foliage of which arches above it and through which the early sunlight sifts. Between the trunks at the right is seen a river which the road parallels. It is an admirable picture and worthy of the artist's high place among the landscapists of all times.

Path among the Rocks, by Rousseau (R76-6a), is a picture of a rocky hilltop with a few birches growing from the hea-

work by this popular painter. A bare tree trunk stands in a clearing which is bordered by oaks in full foliage.

By Daubigny are two landscapes, one of which, the Banks of the Oise (D26-6), has been engraved and has been shown in various retrospective exhibitions, the Centennale de l'art français 1889 and the Exposition de cent chefs-d'oeuvre in 1892. It is a view of a river with wooded banks. Gray-



THE ROAD OF THE TREES
BY JEAN BAPTISTE CAMILLE COROT

ther. A peasant follows a donkey along a winding path. In distinction to Corot, whose inspiration was purely French, Rousseau formed himself on the Dutch landscapists, Ruisdael and Hobbema. He represents in his beautiful and exemplary career, says Fromentin, the efforts of French genius to create in France a new Dutch art "an art as perfect but remaining national, as precious but more diverse, as dogmatic but more modern."

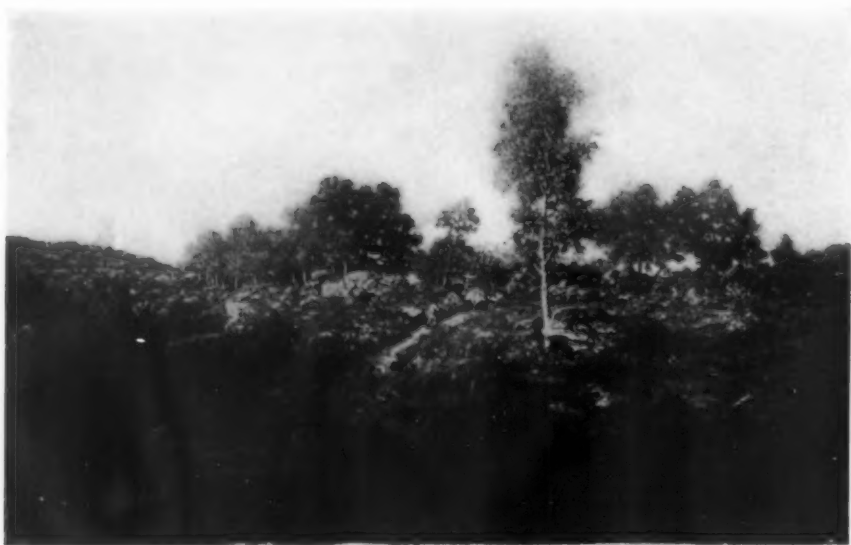
A Clearing in the Forest of Fontainebleau, by Diaz (D54-6a), is a characteristic

roofed cottages show among the trees and washerwomen are at work near a boat landing. The other picture by Daubigny is a small panel called Landscape with Storks (D26-7), which shows a pool in a marsh framed by trees. Two storks near the banks of the pool give the work its title.

The three pictures by Mauve are shown in Gallery 19. The most distinctive is Changing Pastures (M44-3), a dreary scene of a rain-soaked moor under a gray sky with a woman wearing a black cloak driving two white and black cows. The Return to



A CLEARING IN THE FOREST OF FONTAINEBLEAU
BY NARCISO VIRGILIO DIAZ DE LA PEÑA



PATH AMONG THE ROCKS
BY THÉODORE ROUSSEAU



LANDSCAPE WITH STORKS
BY CHARLES FRANÇOIS DAUBIGNY



CHANGING PASTURES
BY ANTON MAUVE

the Fold (M.44-5) is quite similar to the two Mauves which were given to the Museum in 1887 by George I. Seney. A shepherd followed by his dog walks beside his sheep that pass away from the spectator along a cart road through a drab country under a gray sky. Twilight (M.44-4) shows a rainy evening with a patch of bright light at the horizon. The usual flock of sheep is moving along a road near which grows a tall tree.

B. B.

CHINESE ART IN EUROPEAN MUSEUMS

AS the Handbook of the Benjamin Altman Collection states, Chinese porcelains may be seen "in greater number and of proportionately finer quality in this Museum than in any other." The Chinese porcelains purchased from Samuel P. Avery nearly forty years ago, the J. Pierpont Morgan Collection exhibited on loan since 1894, and the four hundred and twenty-nine examples of porcelain in the bequest of Benjamin Altman contribute to make this statement true.

In this connection a list of European museums containing collections of Oriental art, which has been prepared by Mr. R.L. Hobson, of the Department of British and Mediaeval Antiquities and Ethnography in the British Museum, is of interest.

In Paris the Louvre contains the Grandier Collection, one of the largest collections of Chinese porcelain in existence, besides collections of early pottery (including the Pelliot Collection made in North China), bronzes, lacquers, and pictures; the Musée Guimet has a large series of ceramics, bronzes, etc., bearing mainly on the Chinese religions; the Musée Cernuschi exhibits an important loan collection of sculpture, and possesses a large number of bronzes, besides pottery and porcelain, especially celadons. At Sèvres the museum has a fair series of Chinese porcelain.

In Cologne the Museum für ostasiatische Kunst was built for, and is wholly devoted to, the exhibition of Oriental art.

Chinese art is exhibited in Berlin in the Kunstgewerbe Museum, which contains the collection of early Chinese art made by Professors von Le Coq and Grünwedel in

their expedition to Chinese Turkistan, a small collection of later Chinese porcelains and other works of art, as well as important pictures and early pottery, which are not yet exhibited; in the Hohenzollern Museum, where the palace collection, obtained at the end of the seventeenth century, is used for decoration in the different rooms; and in the Charlottenburg Palace, where a similar historic collection formed by Queen Sophia Charlotte about 1680 is to be seen.

In Dresden the Johanneum, the Ethnographical Museum, and the Kunstgewerbe Museum include exhibits of Chinese art. The Johanneum shows the historic collection formed by Augustus the Strong, which is largely porcelain of the K'ang Hsi period, considerably augmented by purchases of early ware made in recent years. The Meyer Collection of Chinese and Siamese wares from Borneo and the East Indies is in the Ethnographical Museum, while the Stübel Collection of Chinese porcelain, which is small but fairly important, is on loan at the Kunstgewerbe Museum.

The Herzögliches Museum in Gotha numbers among its possessions an important collection of early Chinese ceramics formed by Professor Hirth. In Amsterdam, at the Rijks Museum, a small collection of Chinese ceramics is exhibited; at The Hague and Leyden, collections, comprising mainly objects obtained through the East India Company, are shown.

In Great Britain there are considerable collections in the provincial museums, for example, at Edinburgh, Birmingham, and Dublin, but naturally the British Museum and the Victoria and Albert Museum have the largest showing of Oriental art. In the British Museum the Stein Collection, obtained by excavations in Chinese Turkistan, includes a large number of religious pictures of the T'ang period and manuscripts from a walled-up chamber in the Cave of the Thousand Buddhas; and the Franks Collection comprises Chinese pottery and porcelain, bronzes, enamels, jades, and other works of art. The Salting Collection of porcelains is in the Victoria and Albert Museum, which has a large collection of Chinese art—ceramics, bronzes, enamels, sculpture, lacquer, and textiles.



FIG. 1. GREEK GOLD NECKLACE, FOURTH TO THIRD CENTURY B.C.

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

JEWELRY AND GLASS



FIG. 2. SPIRAL
EARRING, FIFTH OR
FOURTH CENTURY
B.C.

IT is a well-known fact that the minor arts of the ancients are imbued with the same strongly developed artistic sense as are their works in sculpture and painting. This is well illustrated by the acquisitions recently made in that line by the Museum. In the November issue of the *BULLETIN* some vases and terracottas of exceptional beauty have already been described. There remain now to discuss thirteen pieces of jewelry and eight of glass.

JEWELRY

The great difference between ancient jewelry, at least of the best periods, and our modern examples, is that in ancient times the value of a piece depended on the beauty of the workmanship, while nowadays our chief concern lies in the quality of the precious stones. During the fifth and fourth centuries B. C., stones were hardly used at all, and the jeweler concentrated all his energies on working the gold itself, which by its comparative softness and pliability peculiarly lends itself to such treatment. The result is that he obtained a proficiency which to us appears nothing short of marvelous. He applied himself particularly to granulated and filigree work, and his products are in many cases of such delicacy that they can be properly appreciated only by the help of a magnifying-

glass. Among our recent accessions are several excellent examples of such work.

First must be mentioned a pair of gold disks (fig. 3) decorated on their outer surfaces with a beautiful design consisting of a central rosette surrounded by two bands of smaller rosettes. Between the petals of the central rosette are lions' heads, modeled in the round. The beads which form the centers of the rosettes are either plain or covered with granulation. All details are executed with the minutest care. Disks of this type have been found not infrequently in Etruscan tombs of the sixth and fifth centuries B. C. Their purpose is not quite certain. From the back of each disk projects a hollow tube terminating in a loop. This form of fastening would be appropriate both for earrings and buttons, and both uses are apparently illustrated on Etruscan monuments (cf. F. H. Marshall, *Catalogue of Jewellery in the British Museum*, p. 137).

A spiral earring of bronze, gold-plated, is another example which shows great finish in workmanship (fig. 2). Each end terminates in a pyramid of granules below which is a collar decorated with tongue and scroll patterns in filigree. The richness of the design was originally increased by an inlay of blue and green enamel, of which traces are still preserved. Earrings of this shape occur on Lycian and Syracusan coins of the fifth century B. C. and on pendants of the fourth and third centuries. They must have been strung on a ring which was inserted in the ear. Our example probably dates from the fifth or fourth century.

Another specimen of this type of earring is of more elongated form, with one end flattened and decorated with granulation.

A bead necklace with circular and crescent-shaped pendants is said to have been

found in Southern Etruria. The style of the pendants, which are decorated with granulation and with amber inlay (only part of which is preserved), places the necklace in the archaic Etruscan period.

Fine examples of somewhat later date (fourth to third century B. C.) are five pieces, said to have been found together, and therefore presumably a grave offering. They consist of (1) a necklace of plaited gold wire terminating at each end in a lion's head; (2) a clasp, decorated in the centre with a rosette and palmettes, and below with pendants of bearded masks and bell-like ornaments; (3) a lion's head, with ivy leaves and tongue pattern on the neck, probably part of an earring; (4) and (5) a pair of earrings (?) in the form of hoops, ornamented on one side with bosses. The decorations are all beautifully worked in granulation and filigree.

An interesting piece, of approximately the same period, is a chain necklace with a central medallion (fig. 1). It is of unusual type and very effective design. Besides the central medallion, which is decorated with the head of Dionysos, beautifully worked in repoussé relief, there are smaller medallions as well as pendant chains with little ornaments in the form of pomegranates and bell-like flowers.

After the fourth century, work in pure gold was ousted by the increasing love for colored effects. The addition of stones and glass beads now became popular, and striking results were thereby obtained with little labor and trouble. It is natural that the work in gold, which now occupied a secondary place, immediately began to deteriorate. A pair of earrings admirably illustrate this phase of Greek jewelry. Each consists of a gold plate ornamented with a garnet and glass beads; from this are suspended chains of gold and glass beads and a cock in white enamel. The effect of the whole is extremely decorative, but close examination will show that the execution is careless. They date from the third century B. C.

GLASS

The glass objects acquired by the Museum last year are excellent illustrations of

the great variety of colors employed by the ancients in this branch of art. The most beautiful shades of red, green, blue, and white, both clear and opaque, can be seen in these charming products, some of which are as fresh and untarnished as if they had been made today. On the coloring of ancient glass we have interesting information from Latin authors. It appears that at the beginning of the Christian era, when the discovery of blowing glass opened up so many new possibilities for this industry, the glass that was most valued was the clear, colorless variety. Roman connoisseurs prized it for its crystal-like appearance and poets grew eloquent in comparing it with clear water, springs, and the morning dew. But colored glass was also much admired and we are told that glass-makers imitated precious stones so successfully that the public was often deceived by their products. At present we can appreciate the original appearance of colored glass better than the colorless variety; for the latter has mostly assumed an iridescence, which may be beautiful in itself, but which has caused the disappearance of the former highly prized transparency. In order to color glass artificially the ancients used, as we do nowadays, various coloring matters, such as oxides of iron, lead, and copper. Absolutely colorless glass had to be produced by artificial decolorization; for sand, the chief constituent of glass, generally contains iron oxides which give it a slightly greenish tint. Such greenish glass was consequently considered the commonest variety.

Among the newly acquired pieces are three charming little bowls of opaque glass. One is ivory white, one green, and the third a vivid red with light green spots. Opaque glasses of this type may be regarded as the precursors of porcelain, to which they bear a marked resemblance.

An oval bowl with two flat handles is of a transparent turquoise blue, slightly iridescent on the surface. The shape is uncommon and peculiarly graceful and attractive.

A dark blue jug with two vertical handles in opaque white forms a welcome addition to our Sidonian types. On the body is

a wreath of ivy leaves, vine leaves, and buds. It may be dated in the first century A. D.

A pointed cup is of the transparent greenish glass, which we have seen was regarded by the ancients as the least valuable. Like many such glasses, it shows no signs of decomposition and has no iridescence. Our example is interesting for the inscription etched on its surface, $\pi\epsilon\iota\varsigma\ \xi\eta\sigma\eta\varsigma$, "drink and long may you live," a favorite toast of the time. It is also decorated with pendent buds and stars, similarly etched.

Of great interest is a deep bowl with applied decorations in imitation of the Millefiori or mosaic technique. The glass is a transparent purple color; the ornaments are of round or oval form and are applied on the inner surface. The patterns of the ornaments include spirals, rosettes, and plain circles in white, green, and yellow. The manner of their application is now difficult to determine. Small plaques, cut from rods such as were used in the Millefiori bowls, may have been used, but in that case they must have been of extreme thinness, as only a very shallow depression is left where any have fallen out; moreover, though there are many patterns that are similar, none are identical, as would be the

case if they were cut from the same rod. It is therefore more likely that the ornaments were painted with enamel colors, in which case we can associate this bowl with a number of bowls and jugs in our collection, of similar technique but much simpler patterns (in Case II in the Glass Room, Gallery B 37). Such imitation mosaic vases seem never to have become popular; at least only a few examples have survived. The only other specimen in this Museum is No. 91.1.1402 of the Edward C. Moore Collection in Gallery H 10.

The mosaic technique, which as we know was extensively used in the manufacture of glass bowls during the first century A. D., became very popular also with Roman bead-makers. A beautiful example of their work is a necklace of mosaic and crystal beads. The former consists of glass of a plain color—white, green, blue, and yellow, over which mosaic plaques of various patterns have been applied. Most of the plaques represent human masks, but rosettes and crossed rhomboids are also used. The work is of an astonishing minuteness, and shows the extreme care which the glass-makers of that time devoted to their products.

G. M. A. R.

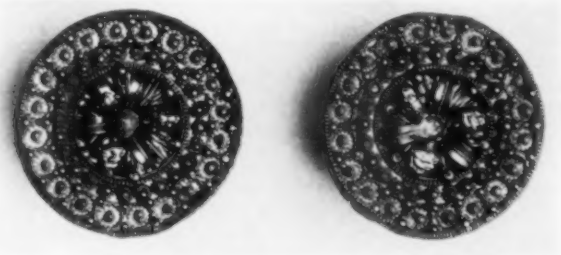
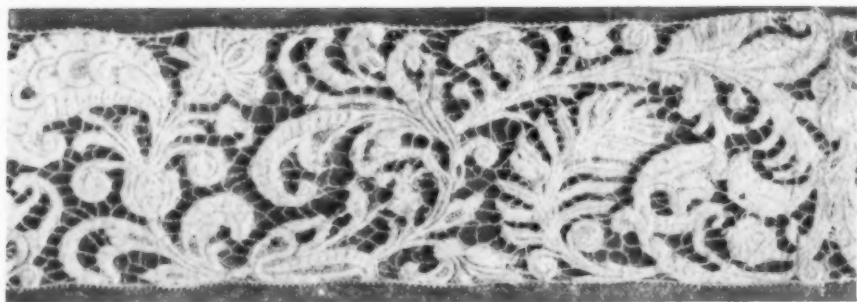


FIG. 3. ETRUSCAN GOLD DISKS, SIXTH OR FIFTH CENTURY B.C.



FLEMISH LACE, SEVENTEENTH CENTURY

ACCESSIONS AND NOTES

ELECTION OF TRUSTEES.—At a meeting of the Board of Trustees, held on Monday, November 9th, Lewis Cass Ledyard and V. Everit Macy were elected Trustees of the Museum, of the Classes of 1915 and 1916 respectively, to fill vacancies existing in the Board.

MEMBERSHIP.—At a meeting of the Board of Trustees, held on Monday, November 9th, a Fellowship in Perpetuity of the late J. Pierpont Morgan was transferred to Lewis Cass Ledyard. Ten annual members were elected.

THE ALTMAN COLLECTION OPENING RECEPTION.—The five galleries containing the paintings and other objects of art bequeathed to the Museum by the late Benjamin Altman were thrown open to the Members and their friends, and a large number of invited guests on Tuesday evening, November seventeenth. In the main entrance hall, which had been decorated with tapestries, rugs, and potted plants, the guests were received by the President, Robert W. de Forest, and a committee of the Museum Trustees, Edward D. Adams, Daniel Chester French, and Edward S. Harkness, and the Executors of the Altman Estate, Michael Friedsam, Dr. Bernard Sachs, and George R. Read. Under the direction of David Mannes, a programme of music was rendered by the New York Symphony Orchestra.

THE ALTMAN HANDBOOK.—A handbook of the Altman Collection has been published and is for sale at the Museum. Its arrangement is by rooms, following the order in which they may best be seen by the visitor: Gallery I, Dutch Paintings and Sculpture; Gallery II, Paintings of other Schools, Goldsmiths' Work, Enamels, and Crystals; Gallery III, Chinese Porcelains and Rugs; Gallery IV, Chinese Porcelains, Snuff-bottles, and Lacquers; and Gallery V, French Furniture, Italian Sculpture, Oriental Rugs, etc. The paintings and sculpture have received extended mention, while the other objects have been treated more generally under accounts of the classes to which they belong. The book is illustrated with reproductions in half-tone.

CHRISTMAS CARDS.—Attention is called to the opportunity to buy at the Museum photographic copies of paintings and sculpture in the Museum collections, the subjects of which make them specially adapted for use as Christmas gifts. These photographs may be had in large and small sizes, mounted or unmounted.

ROSSELLINO'S GROUP OF THE NATIVITY, in the large hall of the Decorative Arts, will be decorated for the Christmas season this year as usual.

KENYON COX'S LECTURES.—The second of the course of lectures to be given by

Kenyon Cox, will occur in the Lecture Hall on December 1st at 4:15 P. M.

While primarily intended for members of the Museum, these lectures are open to the public without charge, up to the limit of the Hall.

The subject of the first lecture of the series, already given, was *The Culmination of the Renaissance*; the subjects of the remaining lectures are *The Venetians*, on December 1st, and *Flemish and Dutch Paintings of the Seventeenth Century*, on December 8th.

DRAWINGS BY DARLEY.—Five drawings by F. O. C. Darley, illustrating *The Scarlet Letter* by Nathaniel Hawthorne, have been given to the Museum by W. A. White. These may be seen in the Room of Recent Accessions.

Darley was born in 1822, in Philadelphia, where he was educated and made his first efforts at illustration. In 1848 he came to New York and made the drawings for the books by Washington Irving which were published by the American Art Union. He died in 1888. He illustrated the works of Dickens, Shakespeare, Longfellow, and Cooper, as well as Irving and Hawthorne.

FLEMISH LACE.—To those interested in the study of textile fabrics no field of research is more helpful than the paintings by the Old Masters, and this is particularly true in the history and development of lace-making. If one desires to pursue the historical sequence of the industry in Italy, the galleries of Florence are replete with material and the same holds good in the study of Flemish lace, as illustrated in the galleries of Northern Europe. At a time when public interest is so centered in Belgium it may not perhaps be amiss to glance at the pillow-made fabric so closely associated with the history of that country. In the Dutch and Flemish paintings of our own galleries the early stages in the development of the craft may be clearly noted. Take, for instance, the simple pointed edge on the cuffs in the *Hals Portrait of Vrouw Bodolphe*; while this portrait is dated 1643, the lace here illustrated shows the art in the earliest stages of its develop-

ment. The picot was followed by the accentuated scallop, such as is shown in Ravestejn's *Portrait of a Lady* and in the *Flemish Portrait of a Young Lady* by Cornelius de Vos the Elder. These laces correspond to those of the Van Dyck portraits. In the middle of the seventeenth century the pointed lace gave way to the type shown in the bodice of the mother in the group by De Vos entitled *Mother and Children*, a skilfully portrayed bit of Binche or old Valenciennes. Distinct from any of these, however, is the type developed in Brussels.

The determining characteristic of Brussels lace is the *cote*, a narrow tape-like veining raised from the surface and used sometimes in the outline or in the center of the leaves; this feature has become exaggerated in the modern fabric until in the decadent floral patterns of the nineteenth century we find whole flowers done in the raised work. In the best period, however, of which the Museum has as fine examples as can be seen in either Brussels or Bruges, the delicate relief given to certain parts of the design lends an added charm to the fabric.

One charming bit of guipure is shown in the fragment of a border from a chalice veil, having for its design two angels supporting a chalice; while another is an exquisite lappet of delicate foliated scrolls. Of historic interest, however, is the flounce dating from about 1708 made for Elizabeth of Brunswick at the time of her marriage to Charles III, afterwards Emperor Charles VI. This lace was presented to the church at Tervueren near Brussels and finally drifted into the hands of dealers; there is one length in the *Musée Cinquantenaire* at Brussels and our own Museum is fortunate in having two lengths, the first forming a part of the collection bequeathed by Mrs. Hamilton W. Cary, and another in the Blackborne Collection purchased by popular subscription in 1909. A piece also of exquisite fineness is a lappet from the Blackborne Collection, in which a graceful peacock forms the central motif of the design. It is impossible at this time to take up in detail the many exquisite pieces that form the exhibit of Flemish laces in the col-

lection, but it is planned during the coming months to make a special display of Flemish Industrial Arts, at which time the work of the Belgian lace-makers will receive further attention.

F. M.

THE MUSEUM AND THE SCHOOLS IN EUROPE.—Under this title has been reprinted an address delivered at the annual meeting of the American Association of Museums last May by C. G. Rathmann, Director of the Educational Museum of St. Louis, whose statements are based on his own observation during four months spent in visiting museums and schools in Stockholm and Copenhagen, in Hamburg, Berlin, Leipsic, Dresden, Frankfort, Mannheim, Munich, and Cologne, in Vienna, Zurich, Brussels, Paris, and London. "Everywhere," he affirms, "I found that European educators have gotten away from the idea that all instruction must be given in the classroom. The quite universal opinion among the leaders is that the work in the schoolroom must be supplemented by observation and study of the things and conditions in the world, where the pupils can be brought into actual contact with them, in the park, in the field, and in the forest, in the zoölogical gardens, in the museums, in the art galleries, and in the theatres."

Contrary to the policy of some public museums in this country, the illustrated material needed by the teachers is not sent to the schools by the museums; the children come to the museum to study it. "Teachers take their classes to the museum to present various features of work with the

help of the material they find there. Such visits are encouraged by both the school and museum authorities; they are expected in all of the cities; they are prescribed by the school boards in Stockholm and Munich. In the latter place the annual reports of the principals must show that at least five visits to museums by the middle and higher classes have been made during the year. The teachers are made to understand that the museum is but another kind of school whose purpose it is to give information and knowledge, but that to give it efficiently, school and museum must work hand in hand."

Mr. Rathmann traces to this systematic coöperation between the schools and the museums the more frequent and intelligent visits of adults of all classes to the European museum, which is recognized as the "workingman's university." "The people in Europe," he concludes, "have been trained through the use of illustrative material in the schools and through museum visits to understand and appreciate what the museums offer. Boys and girls who, throughout their school course, have been brought into contact with the real things from all parts of the world, and have learned to use, to understand, and to value them, will become frequent, interested, and intelligent visitors of the museums."

THE REPORT which appeared in several newspapers early in November that Dr. Valentiner had been wounded in battle, has not been confirmed by any news concerning him which has reached the Museum from Germany.

LIST OF ACCESSIONS

NOVEMBER, 1914

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Thirty-six scarabs, eighteenth to twenty-sixth dynasty	Bequest of Benjamin Altman.
ANTIQUITIES—CLASSICAL (Altman Room 5)	Glass plaque and bottle, Tyrian; Greek glass bowl; glass bottle found in Phoenicia, end of Greek or beginning of Roman period; Apulian terracotta vase, Greek, third or fourth century B. C.;	

*Not yet placed on Exhibition.

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CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Altman Room)	bronze portrait bust, Young Man, Roman, about first century A.D.	Bequest of Benjamin Altman.
	*Two glazed pottery scarabs, imitation of Egyptian	Bequest of Benjamin Altman.
ARMS AND ARMOR	†Bronze casque, Greek, fourth (?) century	Purchase.
CERAMICS (Altman Rooms 3, 4, 5)	Two plates, Hispano-Moresque, fifteenth century; Urbino plate, Italian, middle of sixteenth century; Rakka lamp, twelfth century; two Damascus plates and Damascus mosque globe, Persian, sixteenth century; Rhodian mosque lamp, Greek, middle of sixteenth century; four hundred and twenty-nine pieces of porcelain, Chinese, Ming to Ch'ing dynasty; one hundred and five snuff bottles, Chinese, seventeenth to nineteenth century	Bequest of Benjamin Altman.
	†Slipware dish, Pennsylvania, 1806, and two pitchers by William E. Tucker, 1828 (?), American. . . .	Purchase.
CRYSTALS, JADES, ETC. (Altman Rooms 2, 4)	Sixty-six snuff bottles, Chinese, seventeenth to nineteenth century; rock crystal plate, attributed to V. Belli, about 1480; pax, Adoration of the Magi, Milanese; four rock crystal vessels, vase, reliquary, and jasper cup, Italian, sixteenth century; two rock crystal ewers, two candlesticks, chalice, and cup, German, sixteenth century	Bequest of Benjamin Altman.
ENAMELS (Altman Rooms 2, 3)	Cloisonné vase, Chinese, Ming dynasty; diptych, representing Nativity and Adoration, Italian (Milanese), fifteenth century; reliquary, Limoges, champlevé enamel, thirteenth century; Limoges plaque, by Monvaerni, middle of fifteenth century; three Limoges triptychs, by N. Penicaud, 1495-1520; three Limoges portraits, by L. Limousin, 1505-1575, French	Bequest of Benjamin Altman.
GLASS, STAINED (Altman Room 4)	Panel, dated 1542; two panels, dated 1545; panel, dated 1653; panel, dated 1692—Swiss	Bequest of Benjamin Altman.
IVORIES (Altman Room 5)	Plate, found at Koubatcha, Persian, fifteenth century	Bequest of Benjamin Altman.
JEWELRY (Altman Room 2)	Gold pendant, Neptune, Italian, sixteenth century	Bequest of Benjamin Altman.
LACQUERS (Altman Room 4)	Fifteen boxes, twelve perfume boxes, eleven writing cases, nine inros, and a panel, Japanese, sixteenth to nineteenth century. . . .	Bequest of Benjamin Altman.
LEATHERWORK (Altman Room 4)	Two pouches with pipes, Japanese, early eighteenth century	Bequest of Benjamin Altman.
MANUSCRIPTS	†Autograph of Queen Victoria, English, 1838	Bequest of Francis T. S. Darley.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC.	†Bronze medal, Star Spangled Banner Centennial, Baltimore, 1914 .	Gift of the Star Spangled Banner Association.
METALWORK (Altman Rooms 2, 4)	House altar in form of a triptych, Italian (Milanese), fifteenth century; gold salt cellar, known as the Rospigliosi coupe, by Benvenuto Cellini, 1500-1570; three bronze sword guards, Japanese, early seventeenth to middle of nineteenth century; twenty-five knife-handles, Japanese, eighteenth and nineteenth centuries. .	Bequest of Benjamin Altman.
PAINTINGS (Altman Rooms 1, 2) (Altman Room 5)	Fifty-one paintings. ¹ Portrait of Benjamin Altman, by Ellen Emmet Rand	Bequest of Benjamin Altman. Gift of the Executors of the Estate of Benjamin Altman.
(Floor II, Room 21)	The Ferryman, L'Allée des Arbres, and Souvenir of Normandy, by Jean Baptiste Camille Corot; Landscape with Storks and The Banks of the Oise, by Charles François Daubigny; Landscape, by Théodore Rousseau; A Clearing in the Forest of Fontainebleau, by Narciso Virgilio Diaz de la Peña	Bequest of Benjamin Altman.
(Floor II, Room 19)	Return to the Fold, Twilight, and Changing Pastures, by Anton Mauve †Portrait of Queen Victoria, Portrait of the Artist's Wife, Portrait of Rosalie Kemble Sully, Mother and Son, and the Rosebud, by Thomas Sully, American, early nineteenth century; Cavalier, by Anthony Van Dyck, Flemish, early seventeenth century	Bequest of Benjamin Altman. Bequest of Francis T. S. Darley.
SCULPTURE (Altman Rooms 1, 5) (Wing F, Room 1)	Twenty-six pieces of sculpture. ¹ Pietà, terracotta, by Benedetto da Majano, Italian, fifteenth century †Bronze statuette, Piping Pan, by Louis Saint-Gaudens †Mortuary figure, terracotta, Japanese, before 700 A.D.	Bequest of Benjamin Altman Purchase. Purchase.
TEXTILES (Altman Rooms 3, 4, 5)	Two table covers, Italian (Florentine), fourteenth and sixteenth centuries; three tapestries, Flemish, fifteenth and sixteenth centuries; Gobelin tapestry, French, 1703-1770; rug and five fragments of rugs, Indian, sixteenth century; six rugs, sixteenth century, and four rugs, eighteenth century—Persian.	Gift of Garrett Chatfield Pier.
TEXTILES	Two folding arm-chairs and a Renaissance table, late sixteenth	Bequest of Benjamin Altman.
WOODWORK AND FURNITURE. (Altman Rooms 4, 5)		

¹A complete list of the paintings and sculptures in the Benjamin Altman Collection was given in the BULLETIN for November, 1913, pages 233 ff.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
WOODWORK AND FURNITURE. (Altman Rooms 4, 5)	century; arm-chair, early seventeenth century, Italian; three cabinets, second half of sixteenth century; Burgundy table, Renaissance table, sixteenth century; four arm-chairs and a library table, Louis XIV; sofa, Berain style, 1715-1723, French; two arm-chairs, Jacobean, 1567-1625; two arm-chairs, style of James II, seventeenth century; eight high back chairs, style of William and Mary, 1685-1702. . .	Bequest of Benjamin Altman.
REPRODUCTIONS	*Three plaster copies of "Minoan" vases from Kakovakos, about 1500 B.C.	Purchase.
	*Copy of bronze statuette, from Tylisos, Late Minoan period. . . .	Purchase.

LIST OF LOANS

NOVEMBER, 1914

CLASS	OBJECT	SOURCE
METALWORK (Floor II, Rooms 1, 3)	Seven brass jars, vase, and candlestick, Chinese, early Ming dynasty	Lent by Mrs. Charles F. Meyer.
	*Two brass incense burners, two brass plaques, and brass ornament, Thibetan, seventeenth or eighteenth century; five brass candelabra, twenty brass chains, six brass plaques, three brass inkstands, and two brass figures, Indian, seventeenth or eighteenth century	Lent by Mrs. Charles F. Meyer.
MINIATURES (Wing F, Room 3)	Miniature, Madonna and Child with Saint, French, twelfth century . .	Lent by Mrs. S. H. P. Pell.
SCULPTURE (Wing F, Room 1)	Stone figure of Saint Barbara and two wooden figures of saints, Gothic, French, fifteenth century; wooden figure of saint, Flemish, sixteenth century . . .	Lent by Mrs. S. H. P. Pell.
TEXTILES (Wing F, Room 1) (Floor I, Room 1)	Millefleurs tapestry, French, sixteenth century	Lent by C. Ledyard Blair.
	Five tapestries, scenes from Cupid and Psyche, Flemish, sixteenth century	Lent by Mrs. Joseph Sampson Stevens.
	*Curtain, Indian, eighteenth century	Lent by Mrs. Charles F. Meyer.
	*Triptych, representing Crucifixion, Madonna and Child and Saint, Flemish, sixteenth century	Lent by Mrs. S. H. P. Pell.
WOODWORK AND FURNITURE . (Wing F, Rooms 13, 16, 17)	Arm-chair, three chairs, screen, and stool, French, eighteenth century	Lent by Mrs. John W. Alexander.
(Wing F, Room 1)	Door, French, fifteenth century . .	Lent by Mrs. S. H. P. Pell.

*Not yet placed on Exhibition.

**THE BULLETIN OF THE
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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

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THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

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PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.

